

SONGS OF OUR TIMES

DECCA
RECORDS

Song Hits of

1942

SLEEPY LAGOON • I DON'T WANT TO WALK WITHOUT YOU • WHO WOULDN'T LOVE YOU • ONE DOZEN ROSES • ALWAYS IN MY HEART
STRIP POLKA • THE WHITE CLIFFS OF DOVER • BLUES IN THE NIGHT • THIS IS WORTH FIGHTING FOR • MOONLIGHT COCKTAIL • MY DEVOTION
YOU MADE ME LOVE YOU • MISTER FIVE BY FIVE • I LEFT MY HEART AT THE STAGE DOOR CANTEEN • DON'T SIT UNDER THE APPLE TREE
SOMEBODY ELSE IS TAKING MY PLACE • PRAISE THE LORD AND PASS THE AMMUNITION • JOHNNY DOUGHBOY FOUND A ROSE IN IRELAND
JERSEY BOUNCE • A STRING OF PEARLS • JINGLE JANGLE JINGLE • DEEP IN THE HEART OF TEXAS • WHITE CHRISTMAS • EV'RYTHING I LOVE

BOB GRANT and His Orchestra

DECCA RECORDS

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DECCA

PERSONALITY SERIES

REG. U.S. PAT. OFF.
MUSIC REGISTERED
MANUFACTURED BY DECCA RECORDS, INC., NEW YORK, U.S.A.

(72334)

Album No. A-1942
8 Sides — 1

Fox Trot Medley
With Vocal Chorus

- (1) SLEEPY LAGOON
(2) I DON'T WANT TO WALK WITHOUT YOU
(3) ALWAYS IN MY HEART

[(1) E. Coates-J. Lawrence]

[(2) J. Styne-F. Loesser]

[(3) E. Lecuona-K. Gannon]

BOB GRANT

And His Orchestra

24310 A

72334A

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DECCA

PERSONALITY SERIES

REG. U.S. PAT. OFF.

MARCA REGISTRADA

MANUFACTURED BY DECCA RECORDS, INC., NEW YORK, U.S.A.

(12335)

Album No. A- 1942

Fox Trot Medley
With Vocal Chorus

8 Sides — 2

- (1) WHO WOULDN'T LOVE YOU
- (2) THE WHITE CLIFFS OF DOVER
- (3) ONE DOZEN ROSES

[(1) C. Fisher-B. Carey (2) N. Burton-W. Kent]

[(3) D. Jürgens-C. Washburn-R. Lewis-
W. Donovan]

BOB GRANT

And His Orchestra

24310 B

72995A

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DECCA

PERSONALITY SERIES

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MARCA REGISTRADA

MANUFACTURED BY DECCA RECORDS, INC., NEW YORK, U.S.A.

(72336)

Album No. A-1942

(8 sides-3)

Fox Trot Medley
with Vocal Chorus

- (1) BLUES IN THE NIGHT
- (2) THIS IS WORTH FIGHTING FOR
- (3) MOONLIGHT COCKTAIL

(1) J. Mercer-H. Arlen (2) E. DeLange-S. H. Stept
(3) L. Roberts-K. Gannon

BOB GRANT
And His Orchestra

24311 A

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72336A

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(72338)

Album No. A-1942

(8 sides-4)

Fox Trot Medley
with Vocal Chorus

- (1) MY DEVOTION
- (2) YOU MADE ME LOVE YOU
- (3) MISTER FIVE BY FIVE

(1) R. Hillman-J. Napton (2) J. V. Monaco-J. McCarthy
(3) D. Raye-G. DePaul

BOB GRANT
And His Orchestra

24311 B

7 2 3 3 8 A

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MAR. 29, 1925, 2,180,274

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(72339)

Album No. A-
8 Sides — 5

1942

Fox Trot Medley
With Vocal Chorus

- (1) I Left My Heart At The Stage Door Canteen
- (2) Somebody Else Is Taking My Place
- (3) Praise The Lord And Pass The Ammunition

[(1) Irving Berlin]

[(2) D. Howard-B. Ellsworth-R. Morgan]

[(3) Frank Loesser]

BOB GRANT
And His Orchestra

24312 A

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72339A

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(72651)

Album No. A- **1942**

Fox Trot Medley
With Vocal Chorus

8 Sides — 6

- (1) JERSEY BOUNCE
- (2) DON'T SIT UNDER THE APPLE TREE
- (3) A STRING OF PEARLS

[(1) B. Plater-T. Bradshaw-E. Johnson]

[(2) L. Brown-C. Tobias-S. H. Stept]

[(3) Jerry Gray]

BOB GRANT

And His Orchestra

24312 B

72651A

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DECCA

PERSONALITY SERIES

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MARCA REGISTRADA

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(72652)

Album No. A- **1942**
8 Sides — 7

Fox Trot Medley
With Vocal Chorus

- (1) JINGLE JANGLE JINGLE
(2) DEEP IN THE HEART OF TEXAS
(3) STRIP POLKA

[(1) F. Loesser-J. J. Lilley]
[(2) D. Swander-J. Hershey]
[(3) Johnny Mercer]

BOB GRANT
And His Orchestra
24313 A

72652A

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PERSONALITY SERIES

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MARC'S REG. TRADE
MANUFACTURED BY DECCA RECORDS, INC., NEW YORK, U.S.A.

(72654)

Album No. A- **1942**

Fox Trot Medley
With Vocal Chorus

8 Sides — 8

- (1) JOHNNY DOUGHBOY FOUND A ROSE IN
IRELAND (2) WHITE CHRISTMAS
(3) EV'RYTHING I LOVE

[(1) A. Goodhart-K. Twomey]

[(2) Irving Berlin]

[(3) Cole Porter]

BOB GRANT

And His Orchestra

24313 B

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SONGS OF OUR TIMES

1942

BOB GRANT and His Orchestra

Fox Trot Medleys with Vocal Chorus

DECCA ALBUM No. A-1942

Complete on Four Ten-Inch Records

- 24310 (1) SLEEPY LAGOON
(2) I DON'T WANT TO WALK WITHOUT YOU
(3) ALWAYS IN MY HEART
- (1) WHO WOULDN'T LOVE YOU
(2) THE WHITE CLIFFS OF DOVER
(3) ONE DOZEN ROSES
- 24311 (1) BLUES IN THE NIGHT
(2) THIS IS WORTH FIGHTING FOR
(3) MOONLIGHT COCKTAIL
- (1) MY DEVOTION
(2) YOU MADE ME LOVE YOU
(3) MISTER FIVE BY FIVE
- 24312 (1) I LEFT MY HEART AT THE STAGE DOOR
CANTEEN
(2) SOMEBODY ELSE IS TAKING MY PLACE
(3) PRAISE THE LORD AND PASS THE
AMMUNITION
- (1) JERSEY BOUNCE
(2) DON'T SIT UNDER THE APPLE TREE
(3) A STRING OF PEARLS
- 24313 (1) JINGLE JANGLE JINGLE
(2) DEEP IN THE HEART OF TEXAS
(3) STRIP POLKA
- (1) JOHNNY DOUGHBOY FOUND A ROSE
IN IRELAND
(2) WHITE CHRISTMAS
(3) EV'RYTHING I LOVE

"The SONGS OF OUR TIMES Albums include the hit tunes of each year, 1917 through 1943 — each year in a separate album. Be sure to ask for your favorite."

Foreword

The past seems lovely and admirable from the viewpoint of a stormy present. This is particularly true of the songs of a bygone day. There is healing as well as comfort in the memory of a half-forgotten tune.

Through SONGS OF OUR TIMES we recapture our moods of yesterday. These songs help us to remember the year we fell in love—the time of romance—the tune to which we first danced together—the year we were married—the year our child was born—the year we went to war—or some other notable event which proved to be a milestone in our lives.

Certain years hold particular significance for each of us. These years have something which lingers in the mind and quickens the heart. Such a time, with its blend of reminiscence and popular tunes, is a vital part of your experience. Whatever the year, sit back, relax, listen—and let the world pass in review "before your ears."

1942

The beginning of the Second World War found America reeling from the sudden sneak attack on Pearl Harbor, December 7, 1941. Most Americans thought the Japanese mad to engage in a "suicidal war." Nevertheless, the Japs had sunk half of our fleet, with the exception of our carriers, and had put a great naval base practically out of business. They capitalized on their opening victory. They forced MacArthur to give up Manila; they made the British surrender Singapore and Hong Kong; they invaded Java, landed on New Guinea, and swept across the Pacific from the Aleutians to Australia. By the middle of March, MacArthur had to leave the Philippines. In April, United States forces on Bataan surrendered. General Wainwright could no longer hold off the Japs at Corregidor, and on May 6th

he had to give up 35,000 American and Philippine troops. 25,000 civilians were captured in the Philippines. Meanwhile the Nazis were driving further into Russia, swarming along the Black Sea coast from Odessa to Rostov.

Aligned against Germany and Japan representatives of 26 nations pledged themselves to employ all their resources towards victory and bound themselves not to make a separate peace. Only after bitter defeats on many fronts did the Allies begin to enjoy decisive victories.

The turning point of the Pacific war came on May 9th when the Japanese fleet lost 15 warships in a four-day battle in the Coral Sea. Another victory was chalked up when the U.S. Pacific Fleet stopped Japan's sea-power in a crucial three-day battle off Midway, where the Japs lost 4 carriers, 3 cruisers, 275 planes, and 4,800 troops. In August, after long months of tough jungle fighting, U.S. Marines cleared Guadalcanal and Tulagi of the enemy. The U.S. Navy encountered the enemy again in the battle of the Solomons and smashed the Japanese Armada. Toward the end of the year, Admiral Bill Halsey administered a stunning defeat to the Japs off Guadalcanal, enabling MacArthur to regain a foothold on New Guinea.

On the European front, the *Wehrmacht* launched its heaviest attack on Russia. After 5 months of bloody fighting the Nazis were halted at Stalingrad. More than one million were engaged in that crucial siege which saved Russia and helped the Allies.

Another turning point came on another front. In Africa, Rommel's lightning-like Panzers chased the British through Libya, clear back into Egypt, but they were finally held at El Alemein. There, the English General Montgomery routed Rommel's tank corps, saved Suez, and brightened the entire outlook for the Allies. On November 7th, after carefully planned secret negotiations, the U.S. and England landed a huge army in French North Africa. It was the largest invasion operation in history. Algiers and Casablanca fell quickly, and Admiral Darlan ordered all French troops in Africa to cease fire. A month later, Darlan was assassinated, but the Allies took over.

Things were looking up. Roosevelt and Molotov signed a Lend-Lease agreement in June. The French scuttled their fleet at Toulon to save it from Nazi seizure.

Civilians had to learn to "do without." Iron and steel were banned from more than 400 civilian products including pie-plates, mailboxes, and fountain pens. Salaries were limited to \$25,000. Nationwide gas rationing

(Continued inside back cover)

the WPB froze price ceilings on major items, and the Government frantically bought up new and used tires to ease the rubber shortage. New York and other coastal cities were blacked out. Civilians went into uniform or into essential wartime occupations. Negroes were admitted into the Navy and Marine Corps for the first time. By September, more than half a million American troops were serving overseas. Jimmy Doolittle's fliers gave Tokyo a thorough going over in 30 seconds, and the RAF flew its first 1,000 bomber raid over Cologne.

The "V" mail system was established, enabling the Post Office to carry 1500 letters overseas on a single roll of 16mm film. Henry J. Kaiser launched a 10,500 ton Liberty Ship ten days after the keel was laid, and a B-24 came from Willow Run every hour. In November the 1600 mile Alaska International (Alean) Highway was officially opened. Roosevelt ordered the release of communist Earl Browder from an Atlanta penitentiary to promote unity. Father Coughlin's *Social Justice* was banned by the U.S. Post Office for violating the Espionage Act of 1917.

Effects of the war could be seen in the way people dressed. Because of Government regulations, women's dresses were shortened, pleats were banished, fancy pockets and excess trimmings were eliminated. The O.W.I. (Office of War Information) was created with newsmen Elmer Davis in charge.

After drifting around the Pacific for twenty-three days, Captain Edward Rickenbacker and 5 companions from an Army bomber, which had crashed, were sighted and picked up by a U.S. flying boat. One of the greatest tragedies occurred in Boston when 433 persons lost their lives in a night club fire at the Coconut Grove. The theatrical world was shocked when screen-star Carole Lombard was killed in a plane crash during a cross-country war-bond rally. Death also came in 1942 to actors John Barrymore and George M. Cohan; authors Rachel Field, Alice Duer Miller, and Albert Payson Terhune; artist Grant Wood; and publisher Condé Nast. Books, music, movies, radio, and the theatre, reflected the mood of war. Marion Hargrove's *See Here, Private Hargrove* was a tremendously popular seller; so was John Steinbeck's fictionalized novel of Nazi invasion, *The Moon is Down*. Pearl Buck's *Dragon Seed* depicted the war in China; Ernest Hemingway edited an anthology called *Men at War*; Anna Seghers produced her violent *The Seventh Cross*; Joseph E. Davies recalled his *Mission to Moscow*; Major Alexander de Seversky crusaded for *Victory Through Air Power*. War also bred the other extreme in literature. As in all periods of stress, readers turned to the rediscovery of religion, evidenced by the tremendous

success of Lloyd Douglas's *The Robe* and Franz Werfel's *The Song of Bernadette*. The Pulitzer Prize for a novel was awarded to Ellen Glasgow's picture of a Southern community, *In This Our Life*. Other Pulitzer prizes were awarded to Margaret Leech's history, *Reveille in Washington*; Robert Forrest Wilson's *Crusader in Crinoline*, a biography of Harriet Beecher Stowe; William Rose Benét's autobiographical book-length poem *The Dust Which is God*.

The war was reflected in the movies with great effect by *Mrs. Miniver*, in which Greer Garson and Walter Pidgeon showed the impact of the struggle on English family life. Gary Cooper portrayed the indefatigable American soldier of the First World War, *Sergeant York*. Noel Coward wrote and produced the memorable *In Which We Serve*, and the heroism of a group of American Marines was celebrated in *Wake Island*. Many popular stars were in the armed services; among them were James Stewart, Clark Gable, Robert Montgomery, Gene Autry, Raymond Massey, Jackie Coogan.

Shostakovich's prodigious Seventh, or Leningrad, Symphony was brought from Moscow by plane on microfilm for presentation by Arturo Toscanini and the NBC Symphony. "Praise the Lord and Pass the Ammunition" was a magic phrase which not only became a highly popular tune but was lifted to the plane of a national theme song.



The war was also echoed in "The White Cliffs of Dover" — suggested by Alice Duer Miller's best-selling narrative poem — "Johnny Doughboy Found a Rose in Ireland," "I Left My Heart at the Stage Door Canteen," and "This is Worth Fighting For." Other songs which delighted the listener were such novelties as "Jingle Jangle Jingle," "Deep in the Heart of Texas," "Strip Polka," "Jersey Bounce," and "Mr. Five by Five." The sentimental vein was given full play in "My Devotion," "Blues in the Night," "Moonlight Cocktail," "A String of Pearls," "Somebody Else is Taking My Place," "You Made Me Love You," "One Dozen Roses," "Who Wouldn't Love You," "I Don't Want to Walk Without You," "Always in My Heart," "Don't Sit Under the Apple Tree," "Everything I Love," and the languorous "Sleepy Lagoon." The song which perhaps represented the greatest escape from struggle into serenity was one of Irving Berlin's ever-living melodies; all America listened to Bing Crosby dreaming of a "White Christmas."

Irving Berlin was busy on many fronts in the theatrical and musical world. While the American Theater

Wing set up Stage Door Canteens in New York and other large cities, Berlin produced his tremendously successful all-army cast show, "This is the Army," with the profits going to the Army Emergency Relief Fund. The first theatrical hit of the season was an all star revival of Sheridan's *The Rivals*, with new songs and lyrics by Arthur Guiterman and Macklin Marrow, starring Walter Hampden and the inimitable Bobby Clark. Samson Raphaelson's *Jason* was a drama about a dramatic critic which the dramatic critics reviewed with mixed emotions. *Cafe Crown* was a play about back stage in which Hymie, the bus boy (magnificently played by Sam Jaffe) finds he has become the angel for a new version of Shakespeare's *King Lear*. *Guest in the House* was a play about an abnormal young girl who almost succeeds in wrecking the family that has protected her. John Steinbeck made a dramatization of his novel *The Moon is Down*, which made a deep impression. *Uncle Harry* was another drama tensely interpreted by Eva Le Gallienne and Joseph Schildkraut. Richard Rodgers and Lorenz Hart had another hit in *By Jupiter*, a musical adapted from the 1932 comedy, *The Warrior's Husband*. Gypsy Rose Lee dressed up burlesque and brought it to Broadway with *Star and Garter*. *This is the Army* ran to 113 performances. *Janie* was a light comedy which suited the mood of the moment — and the moment extended to 321 performances. Vaudeville came back with *New Priorities*, *Show Time*, and *Wine, Women and Song*, all of which included most of the old routines and practically all the old names. *Strip for Action* was a burlesque of burlesques. Maxwell Anderson's *The Eve of St. Mark* was a major war drama, a tribute to high courage in the face of death. Lovers of Johann Strauss had a field day when Max Reinhardt's version of *Die Fledermaus* was adapted as *Rosalinda*. Philip Barry's *Without Love* starred Katherine Hepburn and Elliott Nugent. Thornton Wilder's *The Skin of Our Teeth* was a fantasy so skillfully done by Fredric March, Florence Eldridge, and Tallulah Bankhead that, in spite of its bizarre theme, it ran to 239 performances. S. N. Behrman's *The Pirate* (made into a motion picture for Lynn Garland and Gene Kelly in 1948) was a romp for Judy Fontaine and Alfred Lunt. Chekov's *The Three Sisters*, which had been revived by Eva Le Gallienne in 1926, was given a new and penetrating interpretation by Katherine Cornell, Ruth Gordon, and Judith Anderson. The season closed with *The Doughgirls*, which took the war lightly rather than tragically. A grinning satire about civilian war workers in overcrowded wartime Washington, it proved that America recovers itself by recovering its broad and lusty humor.

Notes collated and edited by Louis Untermeyer